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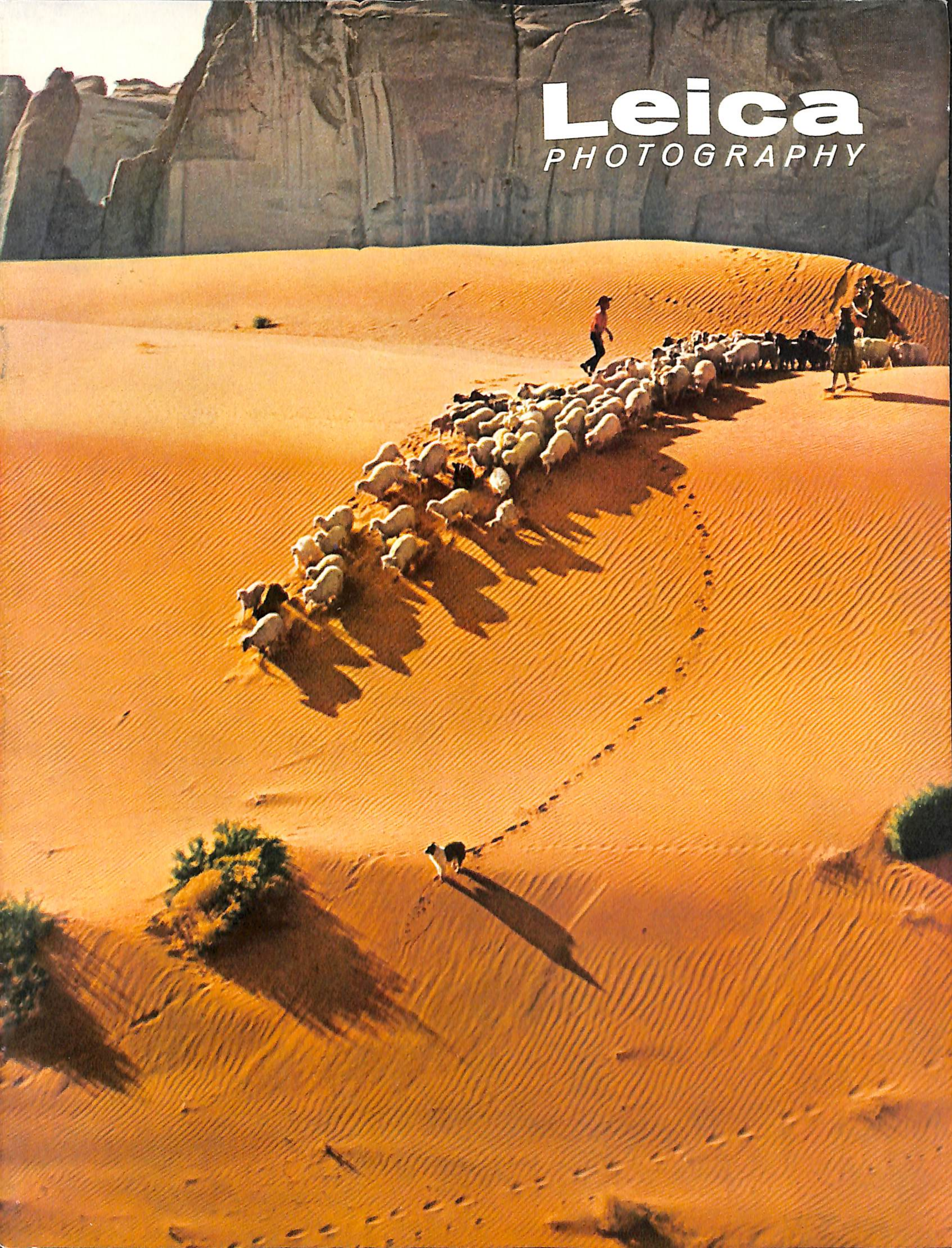

Leica
PHOTOGRAPHY®

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COVER

Elliott Erwitt

came upon these Navajo Indians rounding up their sheep while he was on assignment in Utah's Monument Valley recently. The film in his Leica M3 was Ektachrome X.

◀ INSIDE COVER

Geoffrey Winningham

(See Show Place)

The Revolutionary War Graveyard in Johnson City, New York, in a light rain. The photographer used a Leica M2 with 35mm Summicron lens and Tri-X film.

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LEICAFLEX at work / *Constantine Manos*

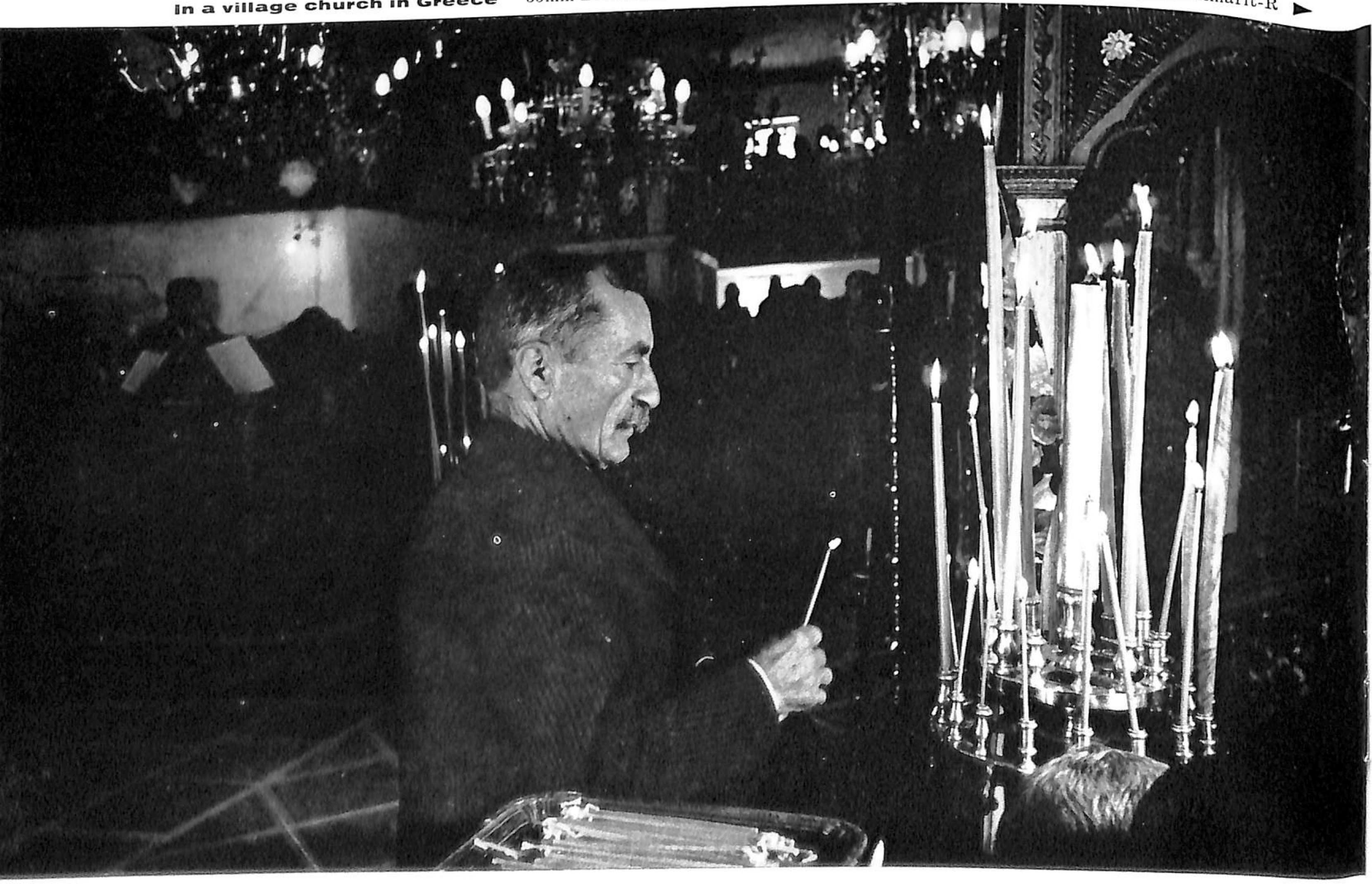
it's great for "people" pictures

Is the Leicaflex a "candid" camera – the kind of camera one feels good about having over one's shoulder as a constant companion? On a recent assignment in Moscow for the French magazine *REALITES* I spent days just wandering around the city with a Leicaflex and a small soft-leather pouch slung over my shoulder. My "candid" outfit consisted of the 35mm, 50mm, and 90mm lenses (one on the camera and two in the pouch) and a few extra rolls of film. I had taped my camera over with black plastic tape to make it less conspicuous. The built-in meter allowed me to leave my Metrastar, which I carry as a "control" meter, at the hotel.

The results of my "candid" shooting in Moscow were the same or better than I could have gotten using a smaller camera like the IIIf. I found the 90mm lens especially useful in making undetected shots of people. It is a focal length which allows one

In a village church in Greece 35mm Elmarit-R

In a Greek village cemetery 90mm Elmarit-R ▶



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59.

◀ **Admiring a new born child in a Greek village** 90mm Elmarit-R **In a Moscow playground** 35mm Elmarit-R

to get close enough for a feeling of intimacy and naturalness without the distortion and far-away feeling of pictures made with longer focal length lenses. The 35-to-90mm range is my favorite for warm and natural pictures of people.

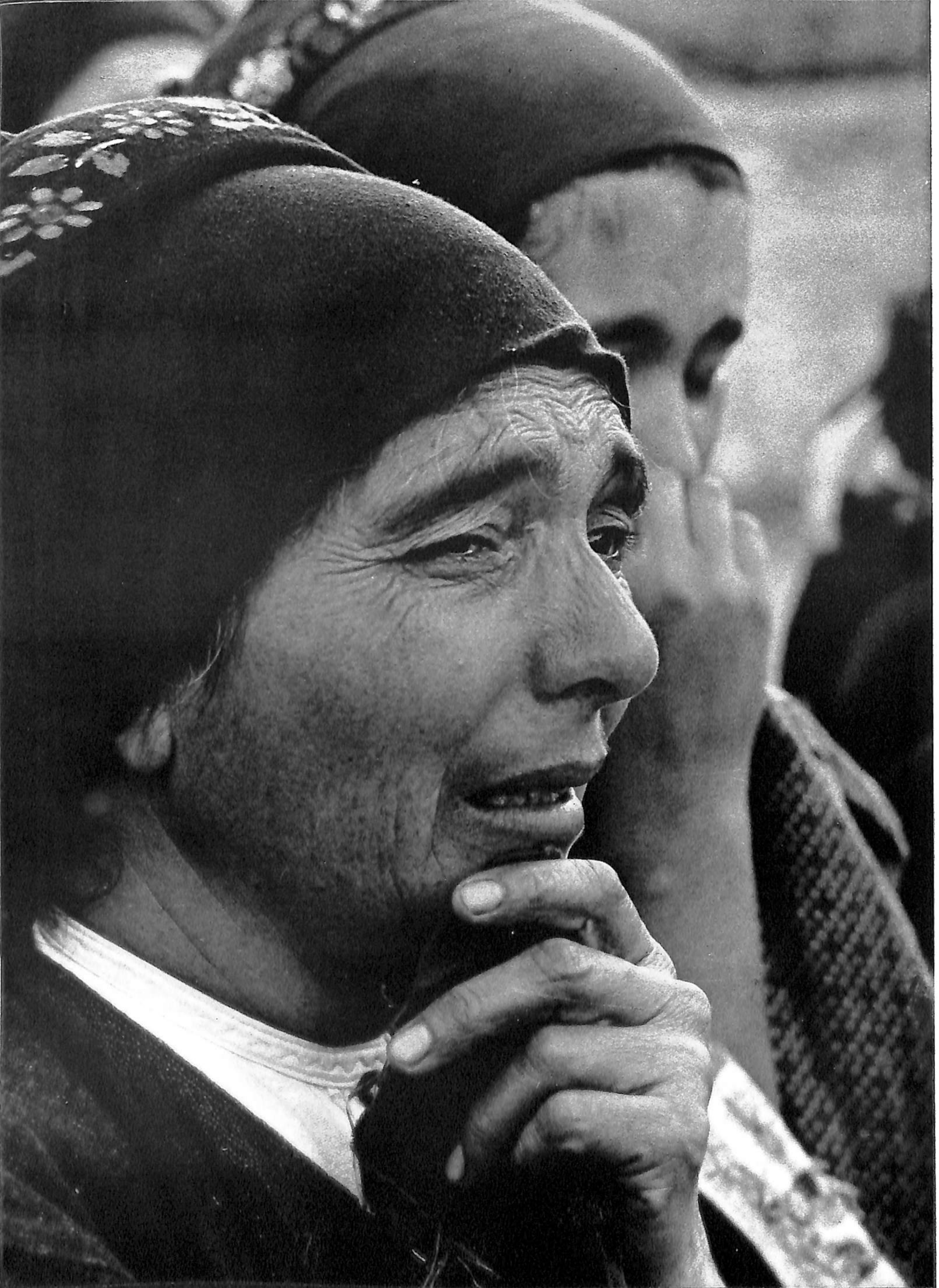
My first 35mm camera was the old pre-war Leica G. With it I discovered what kind of photographer I wished to be: a photographer of people. I have shot thousands of rolls of film since then and hopefully have made some progress as a photographer. It is a slow and patient process, not so much a search for perfection (what *is* it in photography?) as for a method of transmitting one's own personal view of the world upon a sheet of photographic paper.

In this search I have used various kinds of cameras, but inevitably have found myself returning to the Leica. Call it sentiment or faith or plain old confidence.

I had many good days with the rangefinder Leicas, but now I use the Leicaflex exclusively. Some of my professional colleagues have been sceptical on hearing that. The usual objections to the single-lens reflex were brought forth. Could it cope with those difficult situations so easily handled with the rangefinder camera? There were the usual discussions about fast focusing in dim light, hand-holding the camera at slow speeds, shutter noise, and mirror bounce.

My first reply to these arguments is that I have been using the Leicaflex professionally since its introduction. I have found it equal to all the photographic tasks I have encountered, including many which I supposedly could have handled previously only with the rangefinder camera. It is a pleasure to work with one type of camera with its set of superb lenses in a compact yet versatile outfit.

The viewfinder is bright enough under even the most difficult lighting conditions. I find it to be a perfect compromise between the ground-glass and rangefinder systems. The image on the Fresnel screen snaps in and out of focus even with the wide-angle lens, and the entire scene from foreground to background is visually sharp in the finder. I prefer this to the conventional ground-glass, on which only the exact plane of focus can be seen sharply with the remainder of the scene being a hazy blur. This is a fast and bright focusing system in which one can



really see the action — essential in fast shooting.

The ingenious little lever which brakes the upswinging mirror minimizes mirror jar to the point that I feel confident of getting the picture even when I must hand-hold the camera at speeds of 1/30, 1/15, or 1/8. I often use the 1/30 speed in indoor shooting. And the shutter is quiet enough — certainly the most quiet I have heard in a reflex.

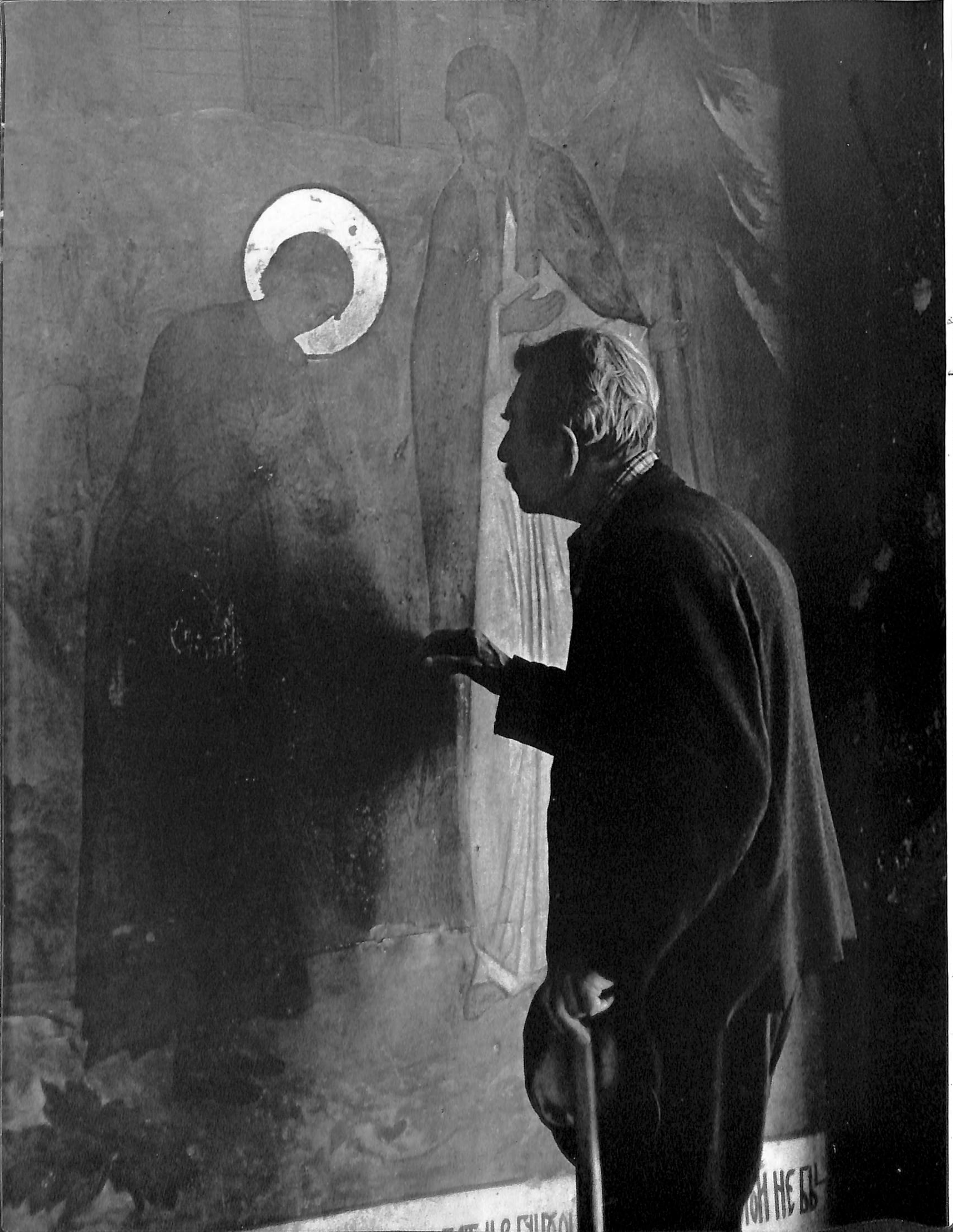
On a recent assignment for LIFE Books in Greece, I put the noise level of the Leicaflex to a real test while shooting in a village church during a service. Although the shutter was audible in moments of complete silence, it did not seem to disturb anyone. The sound of the shutter and mirror action is more of a horizontal swish rather than the usual vertical "click" or "clop" of the reflexes.

Although I will use any and all focal lengths on occasion, I feel that the extreme wide-angle and telephoto lenses should be used with discretion. They are too often used as gimmicks or crutches. Presently the extreme wide-angle shock effect seems to be in vogue. These distorted pictures work effectively for the fast Madison Avenue sell, but lose their interest once the shock effect has spent itself.

It is a pleasure to see an honest and unpretentious picture. What can make such a picture great is the photographer's sensibility in choice of subject matter, arrangement of subject matter in the frame, and in choice of the instant of exposure. To apply these criteria to the split-second business of photographing people as they move through their environment requires instinct plus a concept of what one wishes to

◀ **A Greek son sails for America** 90mm Elmarit-R

In a Moscow park 90mm Elmarit-R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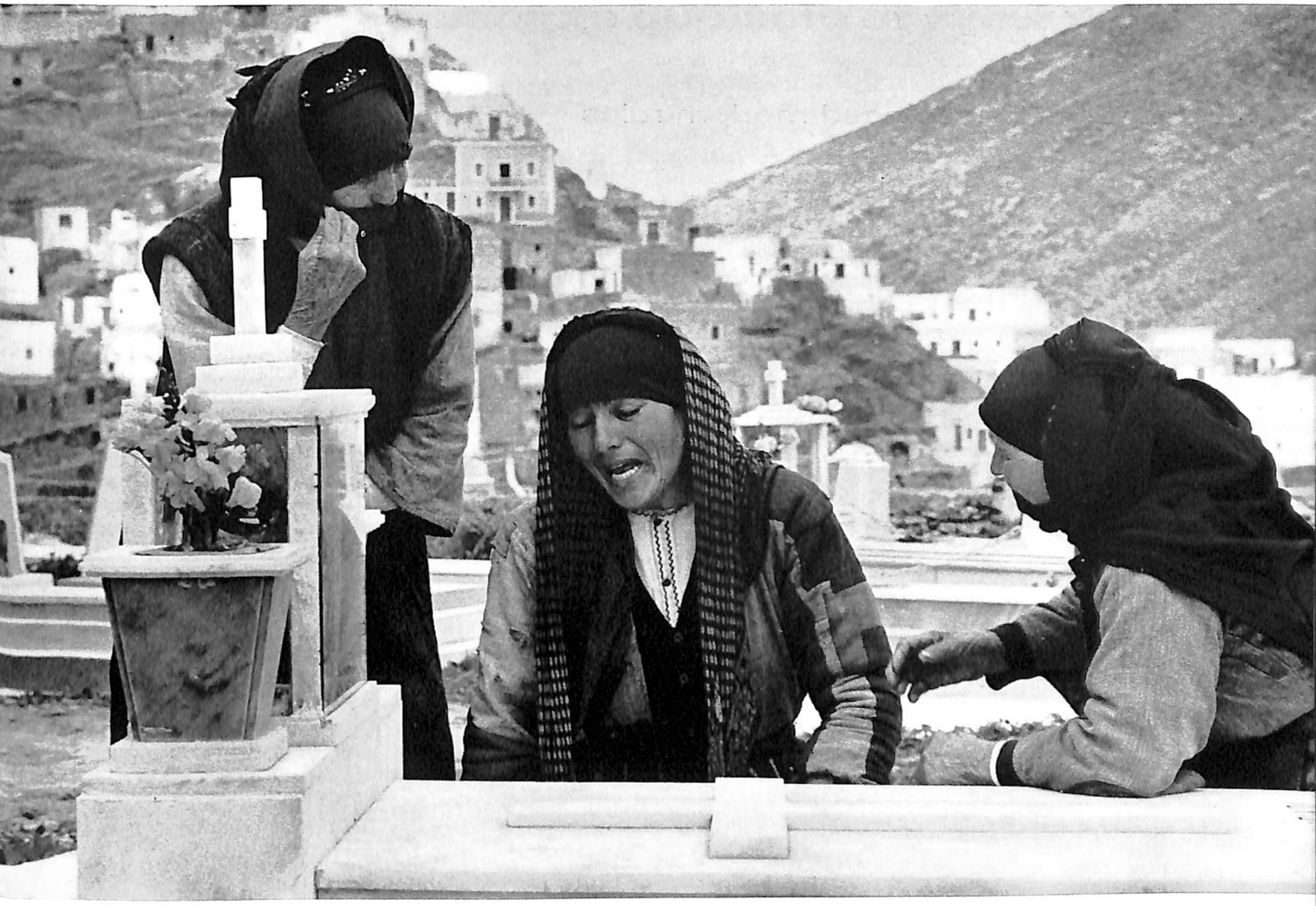


◀ **Pilgrim at a Monastery near Moscow** 50mm Summicron-R **In a Greek village cemetery** 90mm Elmarit-R

say. The instinct is the trigger of the concept.

As fast as the shooting may be, I always make it a point to compose the picture in the viewfinder and never crop my negatives in printing. If a picture is good enough to print, it should be good enough to print full frame. And if a picture is good enough to publish, it should be good enough to publish without cropping. A perfect composition is one which cannot be cropped without being ruined. Wiser men have said these things before, but they are worth repeating.

Wiser men have said these things before, but they are worth repeating.

There is always something happening in a good photograph, even if the subject is inanimate. In a good portrait there is something going on inside the subject, something which comes across in the photograph. No two people are alike, and therein lies the infinite joy of photographing people.

Because I am primarily interested in photographing people, I have chosen my outfit with simplicity in mind. My Leicaflex is superbly made, easy-to-handle, and feels good in my hands. It is obviously a marriage of rangefinder and reflex developments, and a happy marriage it is. I am glad that Leitz brought the two together.

new ways to close-up exposures / *David B. Eisendrath, Jr.*

modern lenses need modern rules

Experienced photographers may be shocked when they see the data tables supplied for the new Combination Ring used for close-up pictures with the Leicaflex. The information supplied indicates that when same-size pictures (1:1) are made with the 50mm Summicron-R, for instance, an exposure increase of 3.6 is required. Yet for years close-up photographers have known as gospel truth that when you make 1:1 pictures, the exposure increase factor is 4. What's going on here? Is this the New Math – or a typographical error? Actually, a very interesting story lies behind the "shocking" exposure factor of 3.6.

For years photographers have been using a set of basic formulas for close-up work that go something like this:

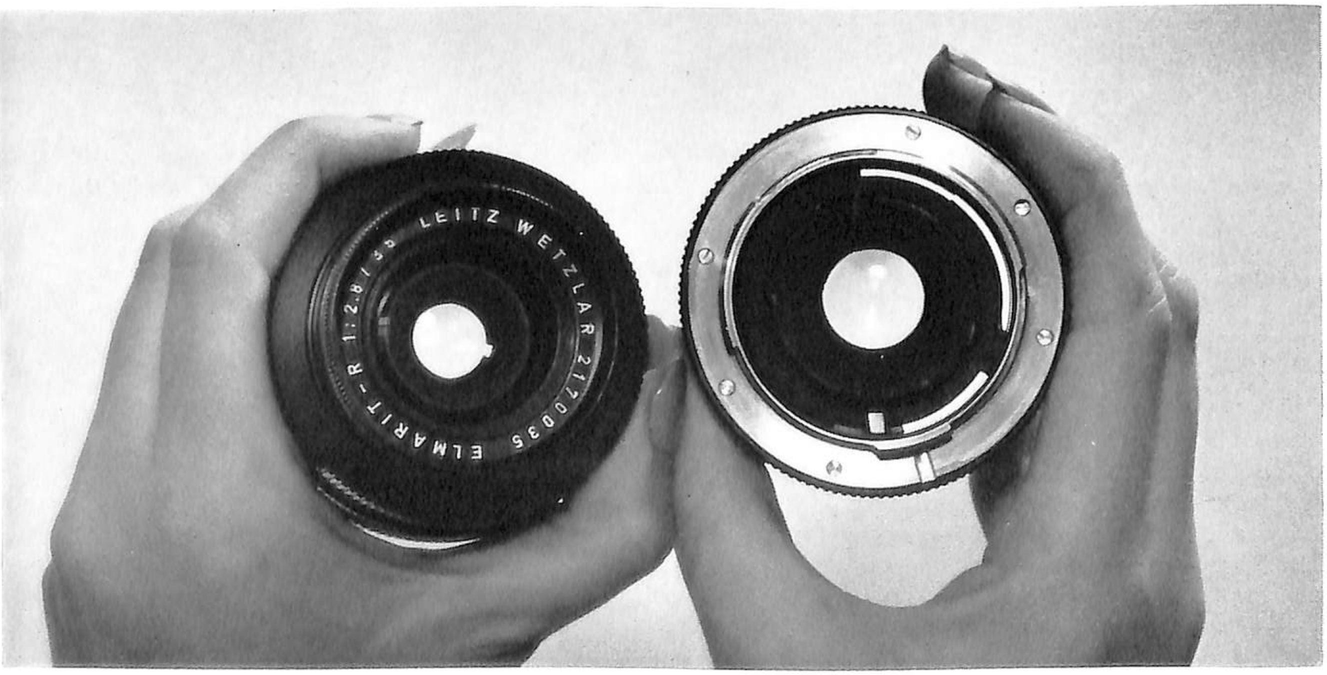
1. Exposure Increase Factor = $(1 + \text{Degree of magnification})^2$
2. or $= \dfrac{(\text{Film-to-lens distance})^2}{(\text{Focal Length})^2}$
3. Effective f/number $= \dfrac{\text{Film-to-lens distance} \times f/\text{number}}{\text{Focal length}}$
4. or $= (1 + \text{Degree of magnification}) \times f/\text{number}$

These worked well, and when they didn't seem to be right on the nose, you'd think maybe you hadn't figured in reciprocity failure accurately or, that it is hard to make accurate exposure readings of small subjects.

But in the past few years more people began to make close-up pictures than ever had before. The interest in close-ups was stimulated greatly by the tremendous popularity of single-lens reflex cameras with automatic or semi-automatic lenses.

Most of the lenses used on SLR cameras today are retrofocus or telephoto lenses, or "moderate" retrofocus or telephotos. A retrofocus lens has an exceptionally long back-focus in relation to its effective focal length; a true telephoto has an exceptionally

EXIT PUPIL (r.) of retrofocus 35mm lens looks larger than entrance pupil (l.). Difference in diameters affects close-up exposures.



short back-focus relative to its effective focal-length. Even the lenses that are called "normal" for 35mm SLR work, may have special characteristics. And with the special design of retro- and tele- lenses, the formulas that have been classic for years, must be re-examined.

Incidentally, on this "normal" lens business, I asked technicians at Wetzlar about the 50mm Summicron-R. They replied that, although in the accepted sense of the term it was not retrofocus, it is difficult to draw a line where retrofocus begins or ends. And in the sense that this lens does afford a considerably longer back-focus than is the case for lenses of the same focus designed for non-reflex cameras, it might be justifiable to call this lens (and almost all standard-focus lenses designed for SLR cameras with effective focal length of less than 55mm) "slightly retrofocus."

It was Leitz's own Bob Schwalberg, now assigned to Wetzlar, who pointed out to me that the classic formulas everyone has used for years really apply only to symmetrical or nearly symmetrical lenses such as the Elmars, Tessars, Dagors, Summicrons, Xenars, etc. He added that, when you begin doing really close-up work, the old rules just don't give accurate results when applied to the non-symmetrical retrofocus and telephoto lenses that so many people were using for close-up work on SLR cameras. Not that they were especially good lenses for such usage, but they were available and the automatic features made close-up work easier.

Bob also felt that the formulas (2) and (3) were not reliable because too few photographers were able to measure accurately the lens-to-film distance these required.

Schwalberg pointed out that it is hard to imagine a situation where the degree of magnification can't be easily calculated, so he suggests that when you have a choice, you use the formulas calling for degree of magnification. They are usually simpler and more accurate to use.

But why don't the old calculations apply to the retro- and tele- lenses? Well, one of the main reasons is that the exit pupil of retrofocus lenses and some kinds of wide angle lenses has a *magnification* factor, and the exit pupils of telephotos have a *minification* factor. So the old formula (Degree of Magnification + 1)^2 does not hold true for such lenses.

Experienced hands know that a 1:1 magnification requires a 4X exposure increase, but with many wide-angle and retrofocus systems it may be only 3X, whereas some telephoto designs may require 7X to 12X. The amount of exposure required is increased or reduced because the exit pupil has been enlarged or reduced. And for our calculations with non-symmetrical lenses, we must include a magnification or minification factor which is called (P).

If you stop down a retrofocus or telephoto lens a few stops from wide-open (so you can see the iris), hold it at arm's length and look through it with one eye, you may easily observe, by looking first through the front and then through the rear, that one pupil appears to be larger than the other. In a tele lens, the exit pupil appears smaller than the entrance pupil; the reverse is true in a retrofocus lens. This relationship can be expressed as:

$$\text{Pupillary magnification (P)} = \frac{\text{Exit pupil } \phi}{\text{Entrance pupil } \phi}$$

(Don't panic. That ϕ symbol means *cut-line,* which refers to a measurement of a diameter across an aperture. On non-round apertures, it must be taken across the same points when comparisons are to be made.)

A quick, rough, but quite accurate way of determining the values can be obtained by placing a millimeter rule across the lens, front and back. Bob Schwalberg suggests that a more accurate method is to use an improvised point source like a cardboard with a pinhole in front of a lamp. (I like a pin hole in a piece of foil taped over a hole in the end of an empty beer can placed over a small light bulb!) With this you can project the image of front and rear pupils onto a piece of draughtsman's paper which is printed in millimeter squares, or measure the image with micrometer or dividers when a piece of ground glass is held close to the lens. For Leicaflex users, we are providing a table of the pupillary magnifications of Leicaflex lenses.

And here are some basic relationships for use with Leicaflex lenses and other non-symmetrical types:

EIF = Exposure Increase Factor
M = Degree of Magnifications of the Image

$$\text{P} = \text{Pupillary Magnification} = \frac{\text{Exit pupil } \phi}{\text{Entrance pupil } \phi}$$

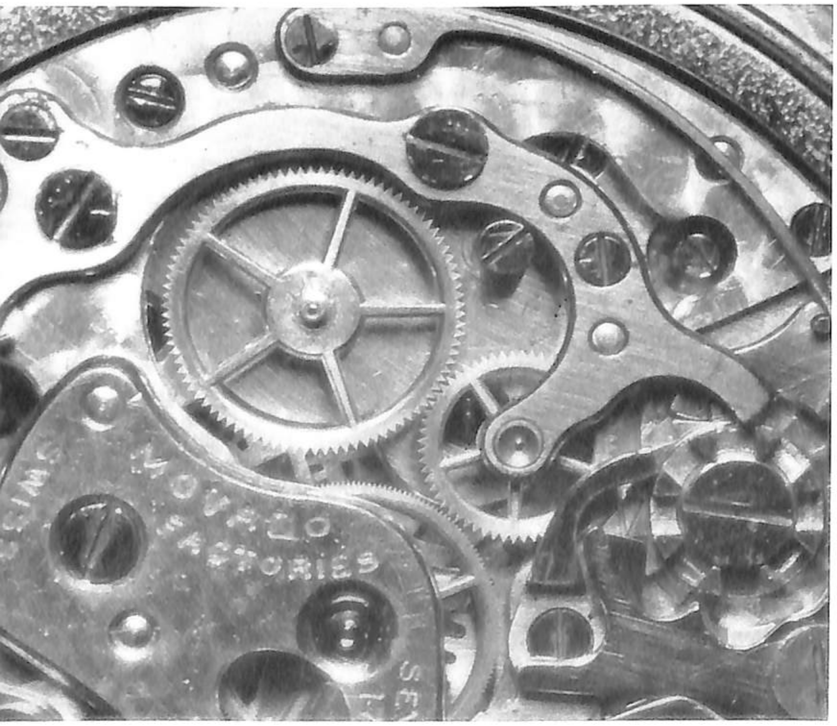
N = engraved f/number, computed for
Ne = effective aperture when lens is extended
TDF = Total Depth of Field
C = ϕ of Circle of Confusion

EXPOSURE INCREASE for *unsymmetrical lenses:*

$$\text{EIF} = \left(\frac{M}{P}+1\right)^2 = \frac{(M+P)^2}{P^2} = \left(\frac{M+P}{P}\right)^2 \quad \text{(6a, 6b, 6c)}$$

1:1 IMAGE on negative has 4X exposure factor with symmetrical lens; but 35mm Elmarit-R would have factor of only 2.9X.

MAGNIFICATION ON NEGATIVE makes factor differences critical. At 3:1 ratio, usual factor is 16X; 135mm Elmarit-R needs 33X.



(These are just different forms of the same thing. The first, devised by Bob Schwalberg, is probably the easiest to use, although he prefers (6c).

EFFECTIVE APERTURE for *unsymmetrical lenses:*

$$\mathrm{Ne} = \mathrm{N}\,\frac{(\mathrm{M}+\mathrm{P})}{\mathrm{P}} = \mathrm{N}\left(\frac{\mathrm{M}}{\mathrm{P}}+1\right) \qquad (7a, 7b)$$

TOTAL DEPTH OF FIELD for *unsymmetrical lenses:*

$$\mathrm{TDF} = 2\mathrm{NC}\ \mathrm{X}\ \frac{\mathrm{M}+\mathrm{P}}{\mathrm{PXM}^2} = \frac{2\mathrm{NC}}{\mathrm{M}^2}\ \mathrm{X}\ \mathrm{Ne} \qquad (8a, 8b)$$

Although these formulas apply specifically to unsymmetrical lenses, Schwalberg has pointed out that all the formulas in 6, 7, and 8 can be considered as general statements about all lenses, since with symmetrical or nearly symmetrical lenses P = 1, which reduces the formulas to the basic ones we've formerly used.

However, to be complete, we must add some statements that apply only to symmetrical lenses:

$$\mathrm{EIF} = (\mathrm{M}+1)^2 \qquad (1)$$

$$\mathrm{Ne} = \mathrm{N}\,(\mathrm{M}+1) \qquad (9)$$

$$\mathrm{TDF} = 2\mathrm{NC}\,\frac{(\mathrm{M}+1)}{\mathrm{M}^2} \qquad (10)$$

For the record, modern telephoto lenses with nodal points far forward of the normal position usually have P values between 0.4 and 0.7, and telephoto lenses designed for use with behind-the-lens, blade-type shutters usually give smaller values than those designed for use with focal-plane shutters. The smaller the P value, the larger the Exposure Increase Factor. For example, take the 180mm Elmarit-R f/2.8 lens, and assume you're using it to make 1:1 pictures. (There are lenses that are better for this purpose, but let's say you need a long working distance combined with a life-size image. At the moment, the 180mm lens can not be used at 1:1 on the Leicaflex, but a bellows now in preparation will provide close-up possibilities for all the Leicaflex lenses.)

$$\mathrm{EIF} = \left(\frac{\mathrm{M}}{\mathrm{P}}+1\right)^2 = \left(\frac{1}{.52}+1\right)^2 = (1.92+1)^2 = 8.56$$

So you can see that if you happen to be working with color film that doesn't have much latitude, you'd be one full step off on your exposure if you used the old basic formula. And if you were working with longish exposures where reciprocity failure is a problem, you might miss your picture altogether, even if you bracket exposures.

Modern retrofocus lenses and wide-angles give P values that are higher than 1, so the EIF is smaller. A simple example is the 50mm Summicron-R f/2 which we've already mentioned may be considered as slightly retrofocus. Using the accompanying table, it's easy to see where the figure comes from that Wetzlar supplies for the new Combination Ring (Cat. No. 14,134) when used for 1:1 close-ups:

$$\mathrm{EIF} = \left(\frac{M}{P}+1\right)^2 = \left(\frac{1}{1{:}12}+1\right)^2 = (.89+1)^2 = 3.57$$

and the shorter lenses will require even less exposure correction. The 35mm Elmarit-R, for instance, has a 1:1 factor of only 2.82.

You may find it expedient to work with formulas like (1) and (6) from which new basic exposure *times* are derived. The exposure time is metered for the marked lens aperture and multiplied by the exposure increase factor to determine the actual exposure time required. Working with f/numbers is easy, except that when working with extreme close-ups we usually want all the depth of field we can get. We are reluctant to correct exposure by opening up a few precious stops, when we can also achieve proper exposure by increasing exposure time.

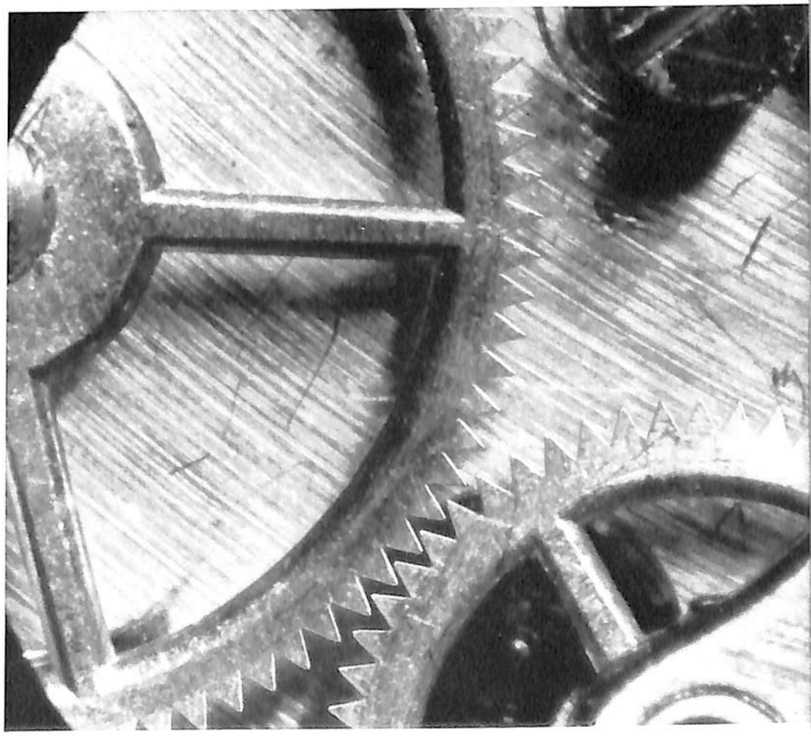
Please understand, we're not trying to say that the way close-up exposure has been calculated for years is wrong, we're just trying to point out that the new types of lenses we are using today are no longer simple designs, but complex products of computers and new types of glass. So, the simple formulas often don't take into account all the wonderful things that they do.

PUPILLARY MAGNIFICATION (P) FACTORS FOR LEICAFLEX LENSES

LENS		(P) FACTOR
35mm Elmarit-R	f/2.8	1.46
50mm Summicron-R	f/2	1.12
90mm Elmarit-R	f/2.8	0.90
135mm Elmarit-R	f/2.8	0.63
180mm Elmarit-R	f/2.8	0.52

6X ENLARGEMENT on negative usually calls for 49X factor. 35mm Elmarit-R speeds exposures; its 6:1 factor is only 27X.

USING TELE LENSES for big enlargements worsens reciprocity failure problems. Usual 10:1 factor of 121X may hit 282X.



Saturday afternoon safari / *Patricia Caulfield*

long lenses go "through" bars

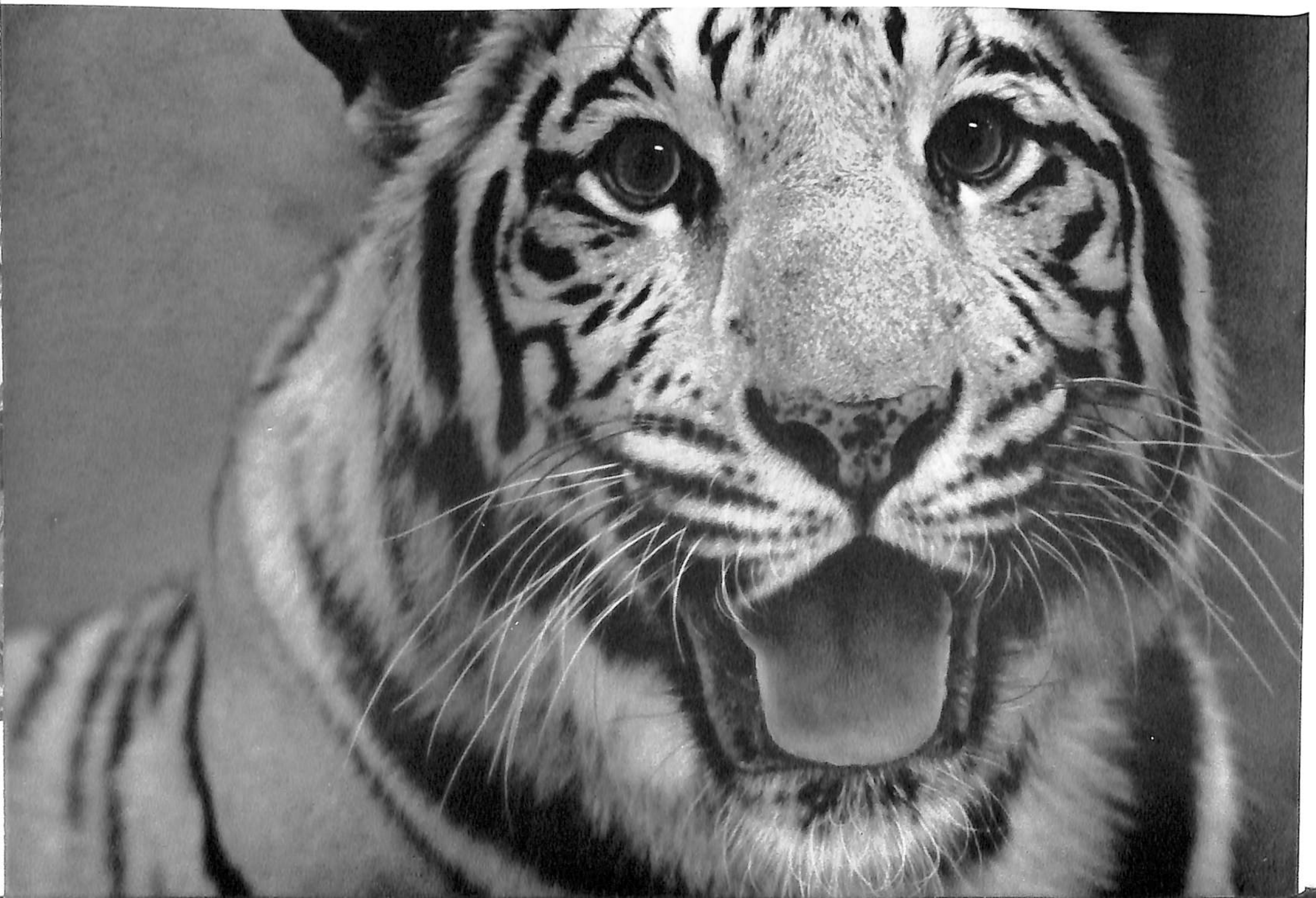
Is your fondest dream to travel to remote and wild places and photograph the animal inhabitants in their natural state? It's a dream well worth fulfilling, but unless you are on one of the organized African photographic trips, finding your animal subjects will be far harder than you may anticipate. While any professional animal photographer worthy of the name does spend countless hours in pursuit of prey to picture – stalking it, tricking it, trapping it in a manner similar to those men who hunt for quite another purpose – he also works with captive animals, particularly those in zoological parks.

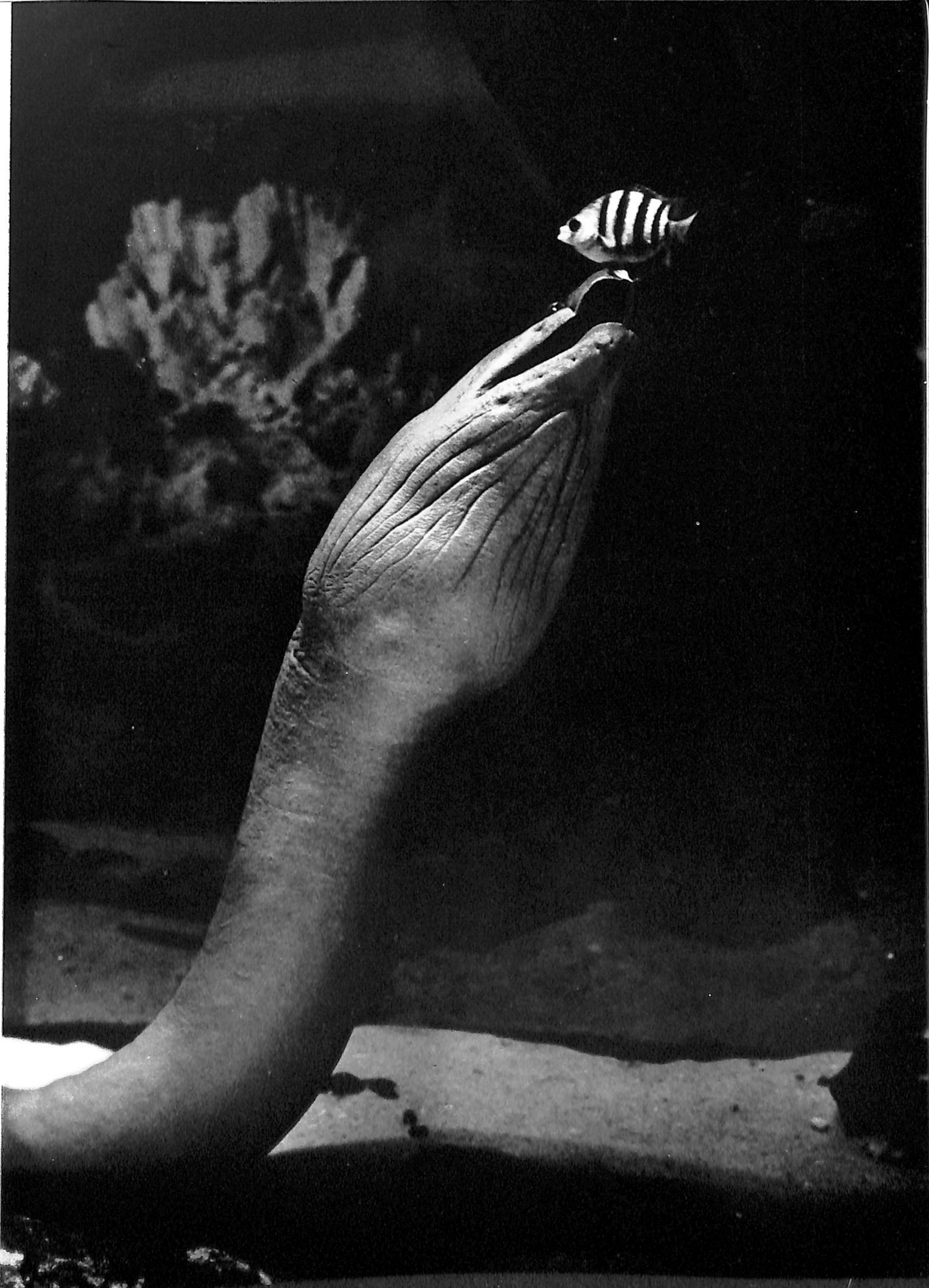
All of these photographs were made at zoos or aquariums during the hours they were open to the public. I had no help from keepers or attendants, and had no need of any. Nor will you, if you choose to organize your own Saturday afternoon or Sunday morning safari to the zoological park nearest you. There are only two problems for you to cope with, neither of them particularly difficult if you know how. First, here's the way to go about getting behind the bars.

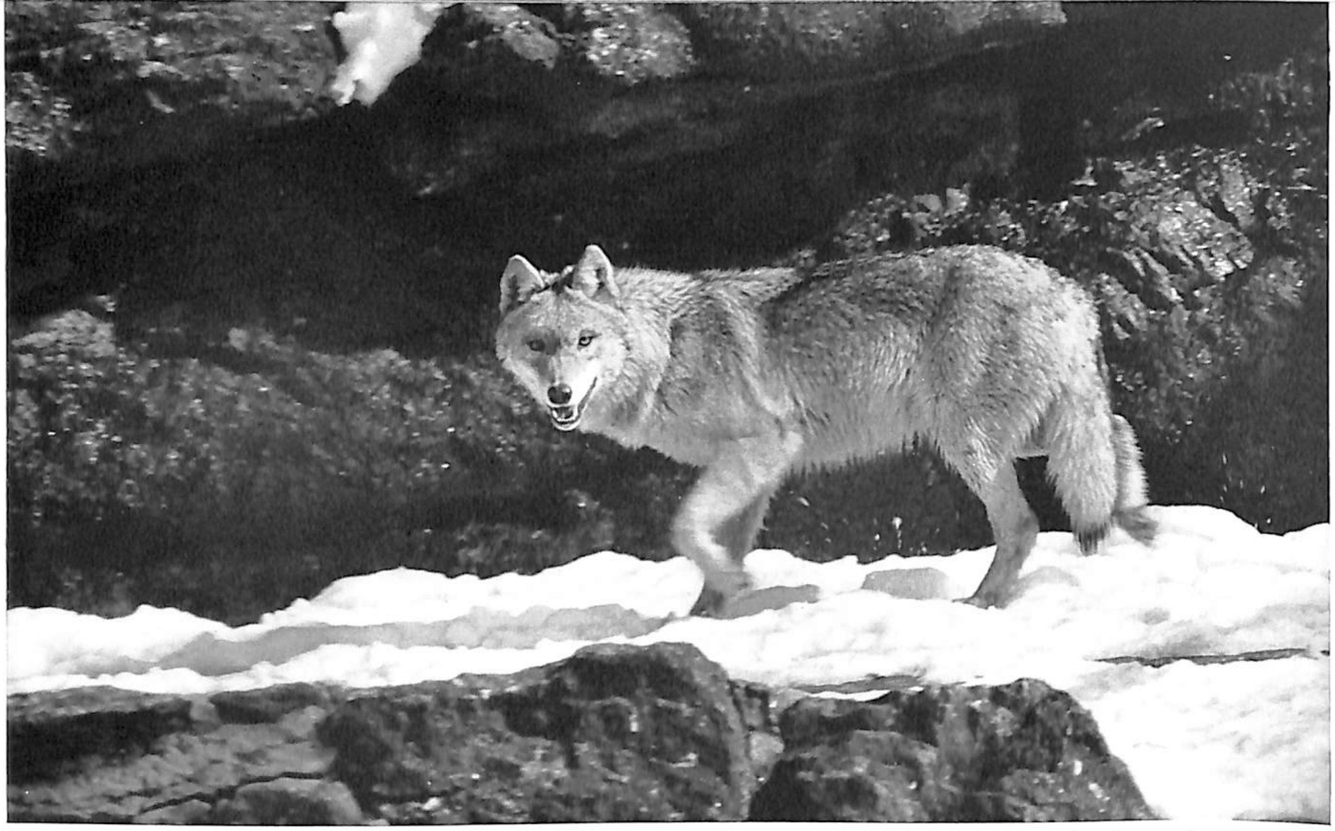
Photographing those animals kept in large, open, barless "natural habitat" areas presents no problem at all. Just frame the scene or animal you want and wait for the time when expression and/or action is

TIGER WAS CAGED indoors, but light was bright enough for an exposure of 1/125 second, Tri-X Pan with 200mm wide open.

GREEN MORAY EEL (r.) required choosing a vantage point to eliminate reflections in glass. Tri-X, 1/125, f/5.6, 50mm lens.



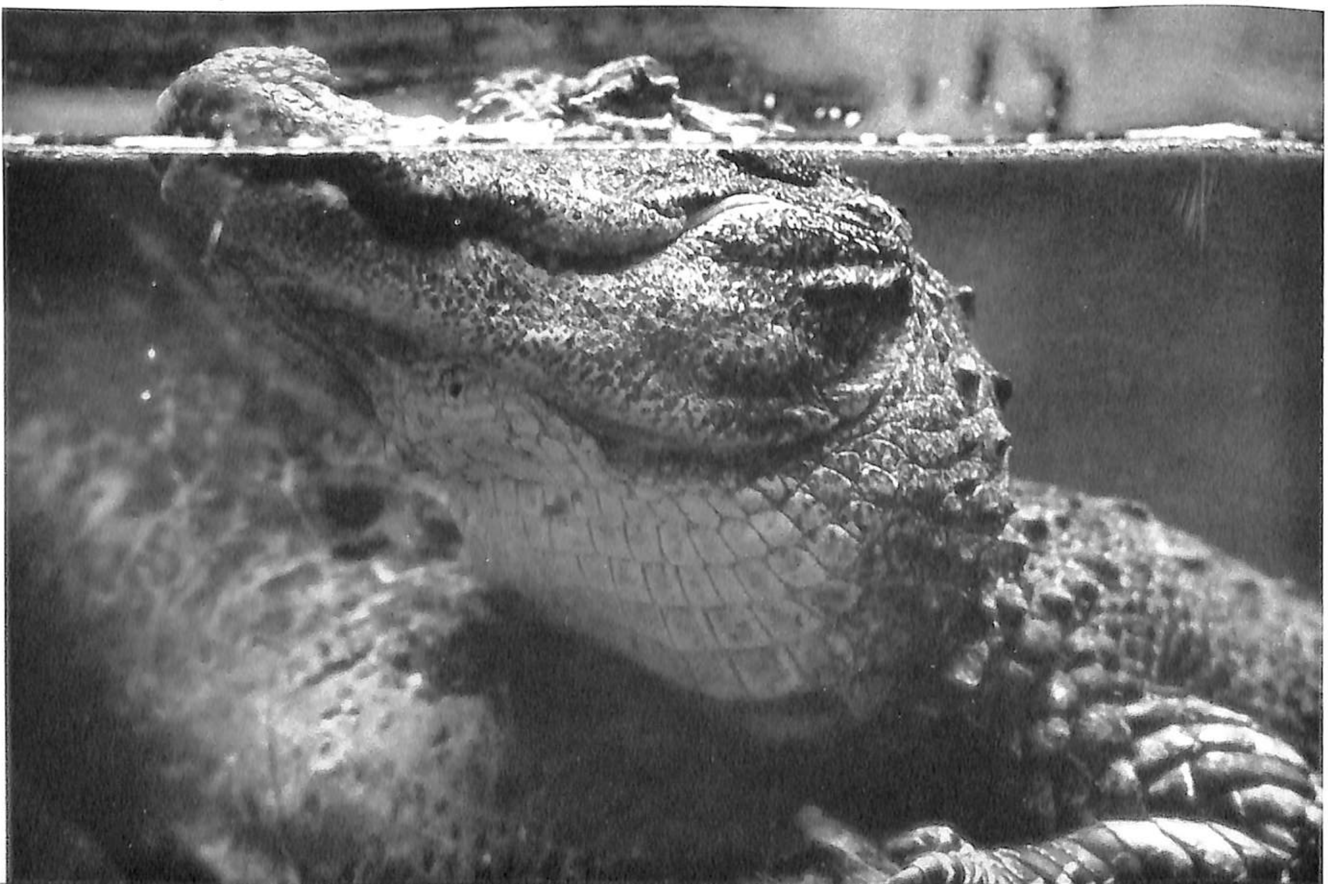




TIMBER WOLF paced in back of cage making it impossible to keep bars out of focus even at f/8. Tri-X Pan, 1/1000 second, 200mm lens.

significant. But even in the most modern zoos many of the animals are caged behind bars. You can eliminate the bars from the picture withou leaping the guard rail and poking your camera between them. With a long lens you can keep even quite large bars out of focus if you use a wide aperture and wait until your subject is toward the rear of the caged area. There's a simple optical principle behind this apparent mystery: each point of the lens images each point of the subject. If you cover fully half of a lens, you don't create half a picture; you can still cover the full frame, but exposure will be considerably reduced. Generally, work as close to the bars as possible, but with the longer focal lengths, such as

CHINESE ALLIGATOR caged behind glass for simultaneous in and out of water viewing, and photographing. Tri-X, 50mm lens was used.



S. AFRICAN SURICATE is allied to the mongoose. Low light indoors required use of Tri-X at f/4 and 1/60th; 50mm lens was used.

the 400mm Telyt you can be some distance from them.

For animals caged indoors, you will find that the light level is usually quite low and you'll be able to use a fast black-and-white film such as Eastman Kodak Tri-X Pan and still shoot at the wide apertures you need to hold the bars out of focus. Needless to say, a tripod is advisable with the longer focal lengths even if you have sufficient light to use a fairly high shutter speed.

For animals caged outdoors you will need a slower film since the illumination will be greater. With a fast film such as you should use indoors, you will require a fairly small aperture even if you employ your camera's fastest shutter speed, and won't be able to keep the bars out of focus.

Generally, you will be able to eliminate bars using this technique far more successfully with black and white films than with color. While you can't actually see sharply defined bars in a transparency or a color print, you can see hazy, broad, out-of-focus bands of the same hue or tone as the bars. Actually, the bands appear in black and white too but, lacking color, they just look underexposed. By dodging and/or burning in in printing, you can compensate for the differential in exposure and minimize the effect.

The problem in aquariums isn't bars: it's glass, or rather, reflections from it. When working by available light – which I have found more than adequate if I used fast black-and-white film – examine the surface of the glass for reflections, and pick an angle which eliminates them. At the New York Aquarium and at the Miami Seaquarium the two such institutions in which I've done the most work, it's been simple to avoid most reflection problems for the displays are arranged to keep them at a minimum.

While the light level of the indoor fish exhibits is sufficiently high for available light work with black and white, it isn't for color. With color you will need flash or electronic flash. The flash must be off camera, angling in at the subject from approximately 45 degrees. If you use flash on camera, its reflection will appear in the picture. At the Seaquarium color is less of a problem. By each of the smaller tanks is a button which turns on tungsten bulbs for a few seconds when depressed. There's sufficient time for you to make several pictures with a fast tungsten-type color film such as High Speed Ektachrome Type B, or a brief movie shot, before the lights go out again, which they must to avoid overheating the fish.

Exposure for aquarium photographs is no problem at all. I've gotten good results jusk making a general meter reading and exposing as indicated.

photographing a solar eclipse / *Herbert S. Ogden, M. D.*

color film records outer corona

When a total eclipse of the sun lasting only one minute and 57 seconds took place last November, a group of observers from Adelphi University in New York, and under N.A.S.A. sponsorship, went all the way to Baeé, Brazil to be able to see it. The path of totality was narrow, and this area was in it. I was lucky enough to be one of those who made the trip.

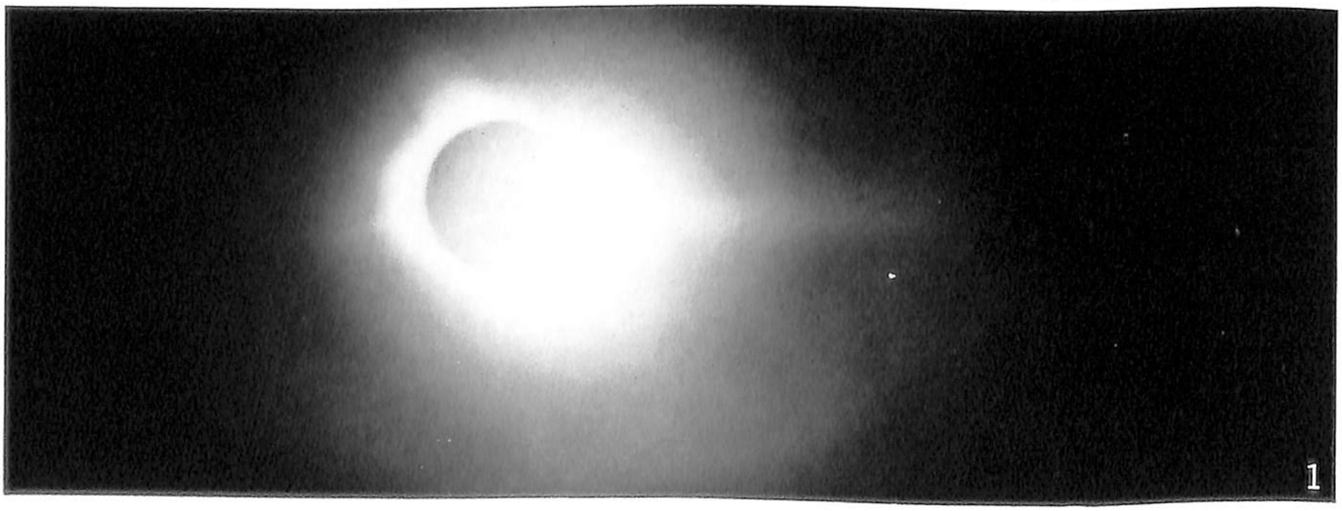
The group, of course, carried very sophisticated photo gear to record the eclipse. But for my personal photos of the event, I used relatively simple Leica equipment. The results I got were highly satisfactory, nevertheless. My problem was to photograph the sun in color during the various phases of the eclipse, purposely overexposing the bright inner prominences to record the more tenuous outer corona, which is visible out to four or five solar radii from the sun.

The pictures shown here are from transparencies made on High Speed Ektachrome with the Leica M3, Visoflex and 400mm Telyt f/5 used wide open at 1/50th second, without a filter. The 400mm lens provides an amply large image of the sun, and, of course, it was used with a strong tripod to prevent camera movement during exposure. Even so, gusty winds produced slight movement during some exposures, but not enough to harm the usefulness of the resulting pictures.

The f/5 exposure at 1/50th, used to record the outer corona compares to approximately 1/100th at f/16 which I would judge to be correct for proper exposure of the inner prominences. The former is a more than 16X overexposure of the inner prominences. The sharp-pointed configuration of the corona is typical of that seen at times of sun-spot activity.

The purpose of the expedition as a whole was to search for comets near the sun. These, of course, are visible only during periods of total eclipse because of their faint glow compared to that of normal sunlight. Complete results of the search are not yet determined, since long analysis is necessary. But statistically, six comets can be expected to be spotted.

COLOR ORIGINALS, from which these pictures were made, were taken on Kodak High Speed Ektachrome with the 400mm Telyt f/5 lens used wide open at 1/50th second. Author was interested in the outer corona which called for some 16 times the proper exposure for the inner corona which is overexposed as a result. End of totality (3) is marked by the "diamond ring" effect – a brilliant flare of light as the sun shines through craters on the moon's edge as the latter begins to move away from the face of the sun.



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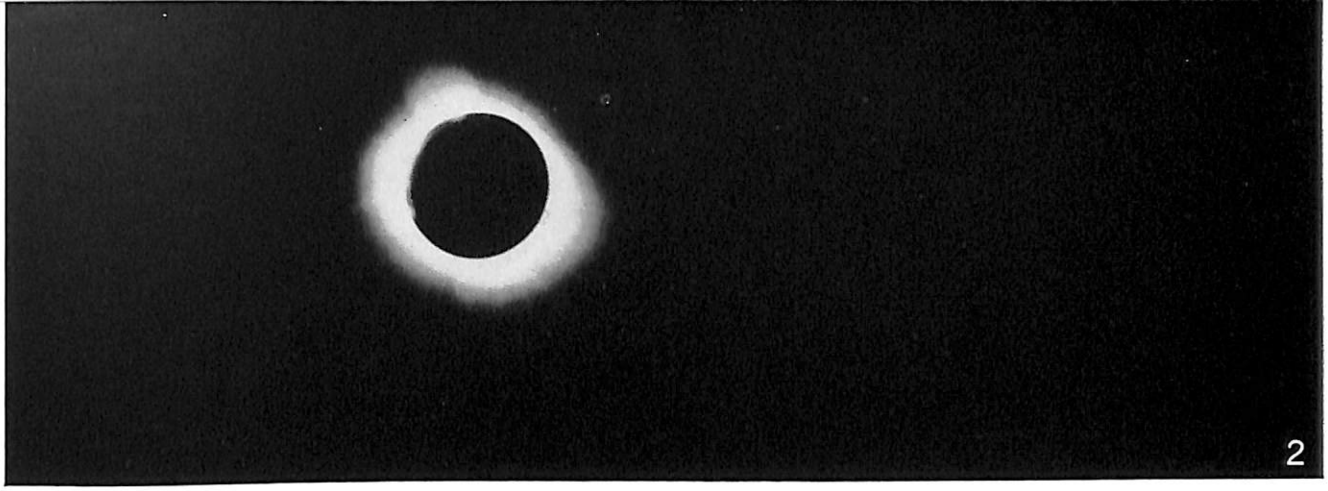

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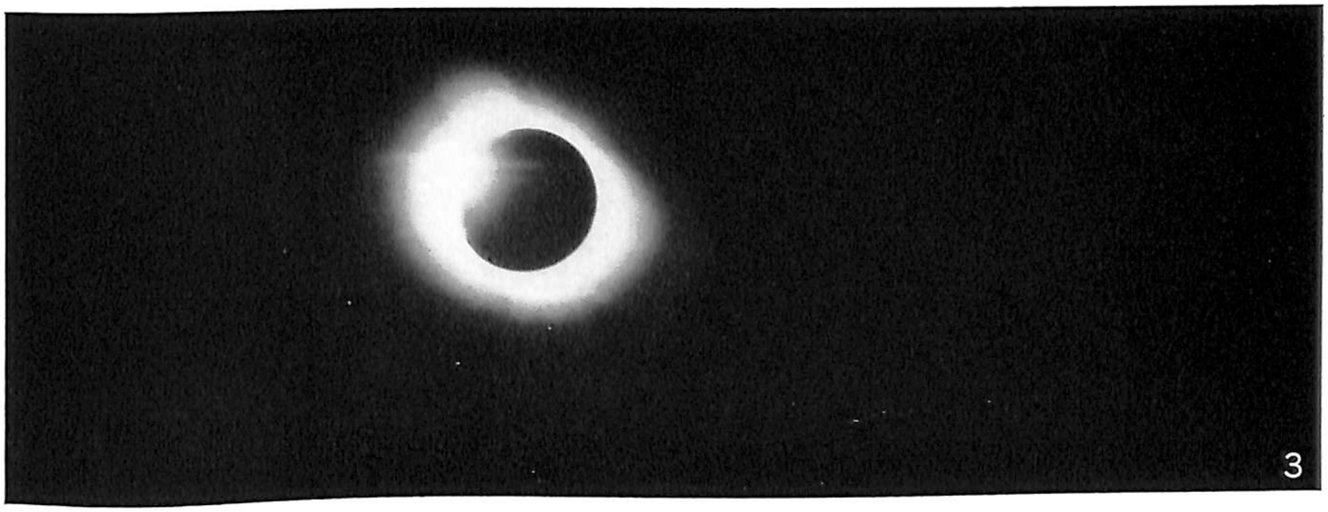

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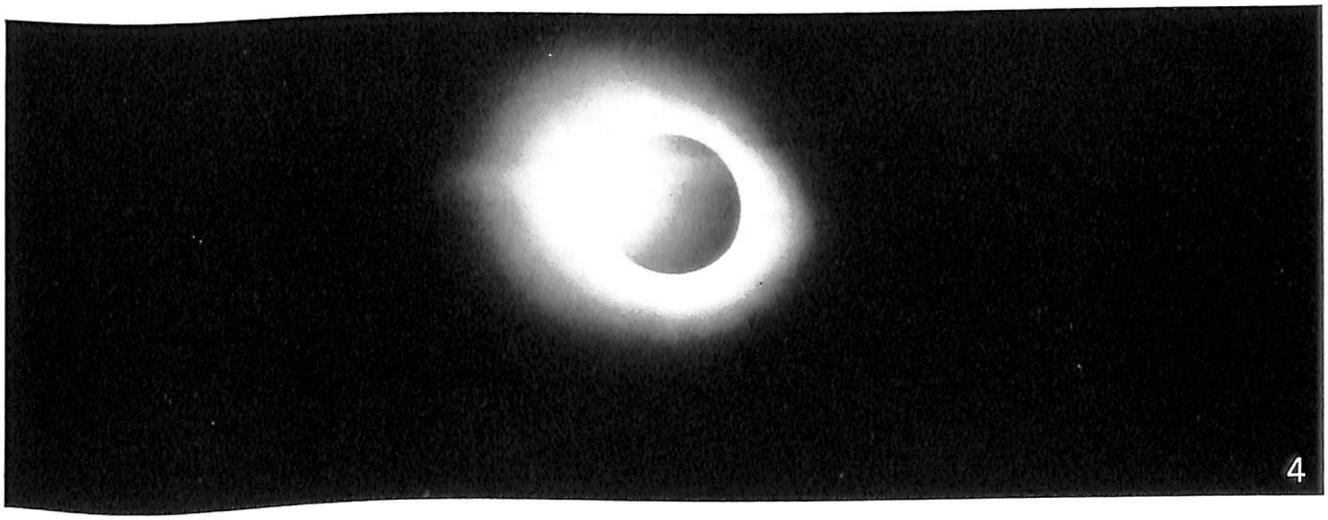

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fifth "Europe-through-Leica" tour in July

Leitz plant visit on itinerary

Leica users who enjoy travel are apparently helping to turn "Europe Through Your Leica" tours into an annual event. The enthusiasm with which past tours have been received has caused Lufthansa German Airlines to offer the fifth such trip. This one will leave New York for Munich next July 20th.

After visiting Munich, tour members will continue by motorcoach to Salzburg, Innsbruck, Cortina d'Ampezzo, St. Moritz, Lugano, Interlaken, Lausanne, and Geneva. The group will proceed by air from Geneva to Frankfurt, continuing by motor coach to Wiesbaden and Wetzlar, home of the Leitz factory. The tour will return home by jet plane on August 10 from Frankfurt.

Along the way, members will have had the chance to see and photograph some of Europe's most scenic areas—the Alps and lakes around Salzburg, the peaks of the Dolomites, the Tyrol district, the Brenner Pass, Lake Lugano, Lake Como, the glaciers and snowfields of Switzerland and the forests and river valleys of Germany. They will visit famous cathedrals, museums, castles, resorts – even a hall carved out of solid ice. And, in addition to planes and buses, the group will use such exotic means of transportation as alpine railways and cable cars.

A high point of the trip for Leica and Leicaflex users will be a visit to the Leitz factory in Wetzlar. Tour members will be guests of the factory for lunch and will have a chance to ask questions of factory experts about Leica and Leicaflex use and manufacture.

Accompanying the tour will be an expert instructor from the Leica Technical Center in New York City. During the trip he will be available to answer technical photographic questions, to select the most photogenic viewpoints for pictures and in general help tour members to bring home a successful picture record of their trip.

The "Europe Through Your Leica" Tour is offered jointly by Lufthansa German Airlines, 410 Park Avenue, New York, N.Y. 10022 and Karl Hardach Travel Service, Inc., 500 Fifth Ave., New York, N.Y. 10036. The cost of the tour includes transportation, hotel accommodations, most meals and sightseeing trips, minor tips and taxes and the services of a multilingual tour conductor. The price is expected to be $1065.00 per person.

Full up-to-the-minute details, including a complete itinerary, can be had by writing directly to either of the above organizations.

focusing on...

Sawada scores again

Top honors in the annual World Press Photo Contest, judged in The Hague, Netherlands, were won for the second year in a row by Kyoichi Sawada of United Press International. Sawada, a Japanese, has been covering the battlefields of Vietnam with his Leicas, and last year won the Pulitzer Prize for his outstanding war coverage as well as top awards in the World Press competition.

His latest Grand Prix winner, which also took first prize in the News category, was made with a Leica M2 and 135mm Elmarit f/2.8 on Kodak Tri-X film. His second-prize winner in News was made with an M3 and 35mm Summicron f/2.

A total of 2,480 photos by 745 news photographers from 49 countries were entered in the contest.

royal hobby

These democratic days it's hard to tell kings from commoners without a program. So, when former King Leopold III of Belgium slipped quietly and incognito into Wetzlar recently, attired in slacks and sports jacket, it took a while for word to get around the Leitz plant that royalty was downstairs chatting with Theo Kisselbach of the Leica Technik School. King Leopold came in to be checked out on the use of the new 400 and 560mm Telyt lenses and Rapid Focusing Mount the better to pursue wild life photography.

color slide courses

Two series of courses in color photography will again be offered by Helen C. Manzer, Ph.D., FPSA, ARPS, well-known teacher, judge and exhibitor.

Three West Coast courses will be given on California's Monterey Peninsula. The first group is from May 28 to June 9; the second is from June 18 to 30 and the third from July 2 to 14. More details about this series may be had from Miss Barbara J. Gurley, P.O. Box 3483, Carmel, California 93921.

East Coast courses will be held in the scenic lakes region of New Hampshire. First of these courses will run from July 30 to August 11, the second from August 13 to 25. Two special courses featuring fall foliage coloring are also to be offered. First of the fall color courses is from September 24 to 29, the second from October 1 to 6. For more information about the fall courses, write to Ruth L. Weisen, P.O. Box 245, Laconia, New Hampshire 03246.

Milton Freier in memoriam

On January 15th, en route to a Leica school being conducted at Fort Bragg, N.C., Milton Freier, Press Technical Representative of E. Leitz, Inc., was killed in an automobile accident. His loss is felt deeply, not only within the Leitz organization, but also among photographers all over the United States and in many places abroad. For Milt was, in one of his own favorite terms, a "people person." He liked them and they returned the compliment – by the hundreds.

Soon after Milt's death, William H. Mann, Executive Vice President of E. Leitz, Inc. wrote a tribute to him which was circulated to friends and business associates of the company. Because it tells eloquently of Milt's many contributions to E. Leitz, Inc. and to the whole field of photojournalism, we reproduce excerpts from it here.

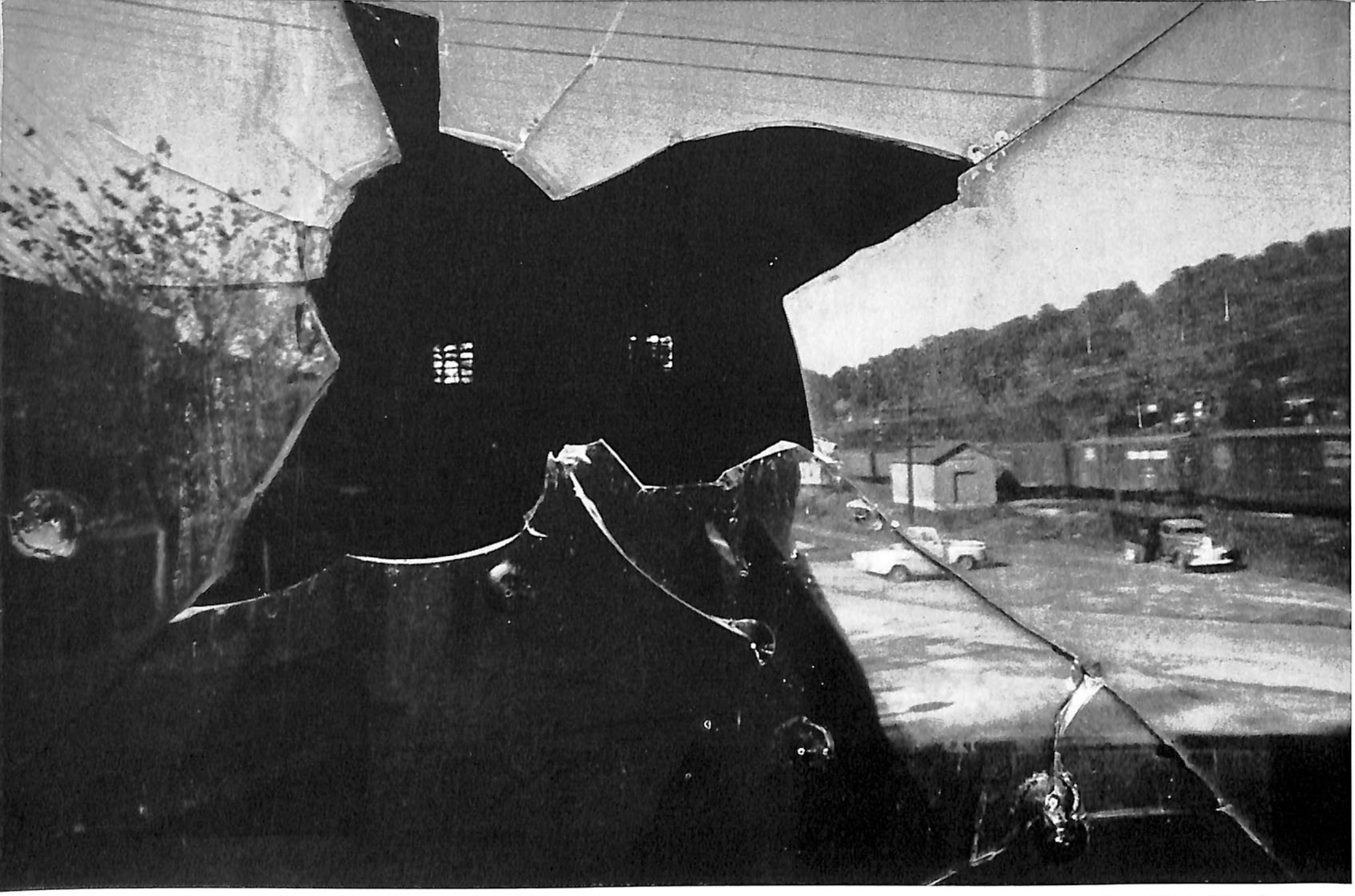
"Milt Freier came to our company in 1957 with impressive credentials, earned principally during his 14 years as a photographer with United Press – including 10 years as U.P.'s White House Press Photographer.

"In June, 1965, Milt received the Sprague Award, the National Press Photographers Association's highest commendation. He was also an active member of many other professional groups in photography.

"Although we had no fixed job outlined for Milt when he came to work for us, it was characteristic of him that he immediately began to initiate and develop programs promoting 35mm photography in a wide variety of previously untried areas. One of the first major tasks he set for himself was the conversion of the press photographer from the large format to the 35mm format. There is no better measure of his success in this endeavor than the overwhelming switch to the 35mm format taken by newspapers from coast to coast and beyond these borders.

"Perhaps most indicative of Milt's intense desire to increase his helpfulness to his working colleagues, was his practice of appearing at almost all major events of national importance such as the National Political Conventions, Presidential inaugurations, the NASA space shots and numerous other events, where he would appear – laden down with Leica equipment, introducing new techniques, and ever ready to be of assistance to his fellow-photographers.

"It would be impossible to enumerate in detail the many contributions made by Milt Freier on behalf of this company and on behalf of the photo-journalistic profession. His host of friends, in and out of the photographic field, know only too well how much he will be missed."



Broken Window **New York City ▶**

showplace GEOFFREY WINNINGHAM, student

During his senior year at graduate school at Rice University, working towards his Ph.D. in English, Geoffrey Winningham took an elective art course, became aware of the photographic medium, and discovered the camera's potential.

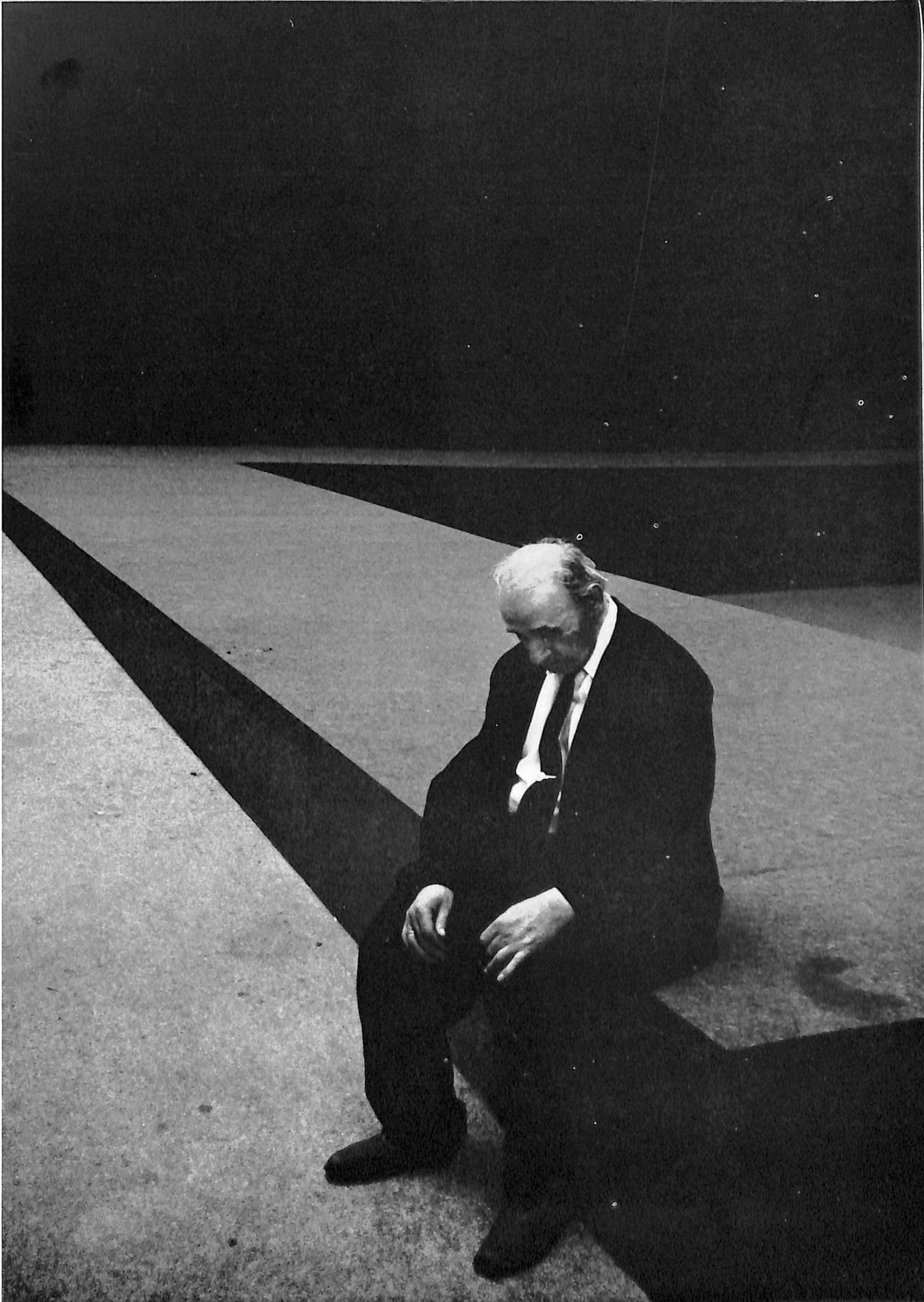
Photography's full possibilities were not clear to him at the time, but he had found a source of "tremendous personal satisfaction." He started using the camera to earn extra money, doing occasional work for a friend who was an art director, and spot assignments for the UPI in Houston. Gradually, he began to feel photography was "the most exciting and intriguing form of expression for me personally." His original ambition to teach literature began to fade.

Winningham has been studying for his Master's degree in photography at the Institute of Design in Chicago since last September. His teachers are Aaron Siskind and Arthur Siegel. He is also serving as Siegel's teaching assistant and is accepting assignments in the Chicago area.

He has, on occasion, used different cameras and different film sizes but ever since he first carried a Leica on a news assignment, it has been the camera of his choice for virtually every situation. He values above all else its extreme flexibility. He works by available light only, using a tripod when it is necessary.

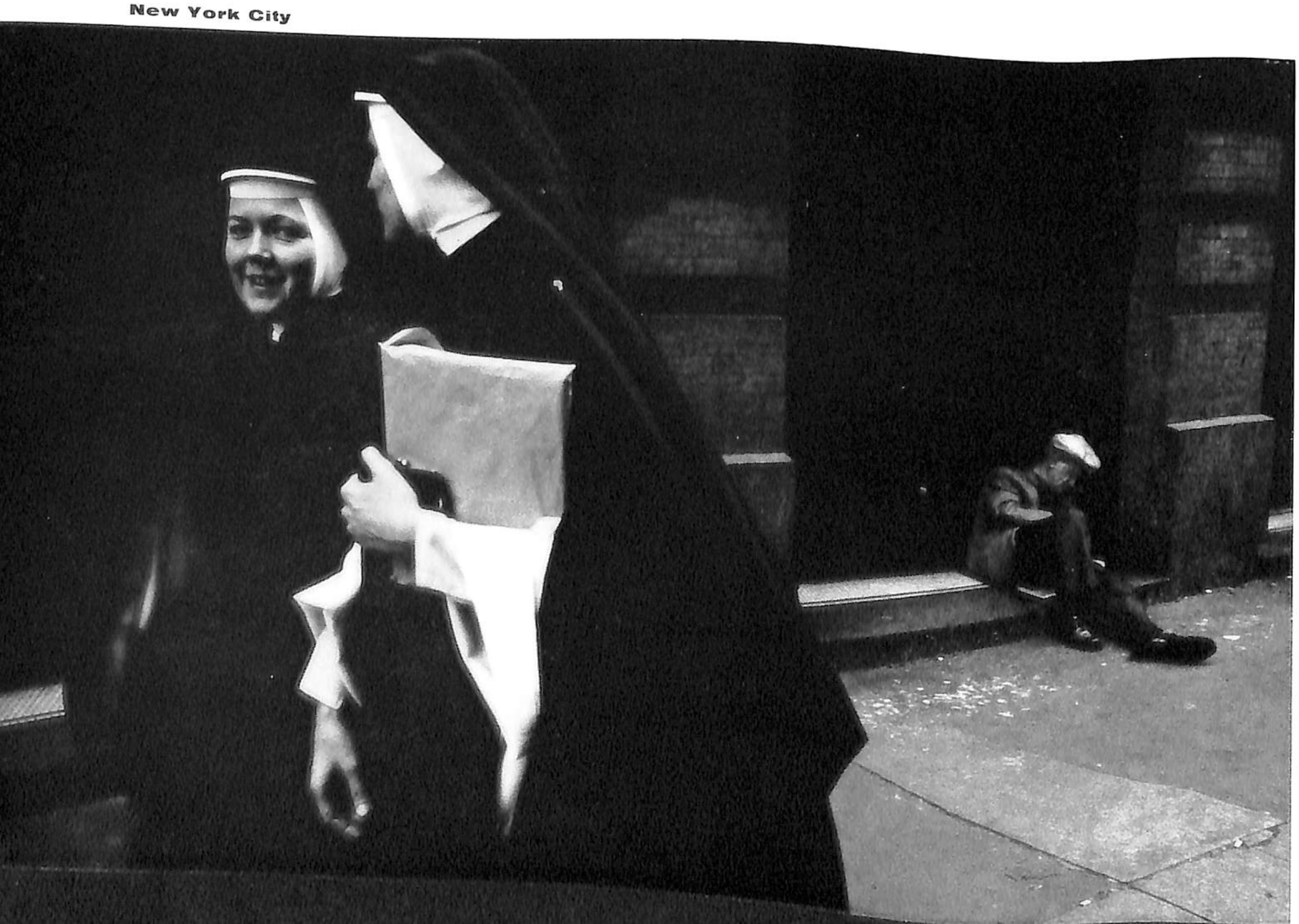
Winningham plans to teach photography on the college level when he finishes at the Institute of Design next year. In this way, he feels he will be able not only to devote maximum time to his own work, but will also have the opportunity to pass on to others his enthusiasm and his ambitions for photography.

Along with the ideas of photographers Siskind and Siegel, Chicago itself, he claims, has been the greatest influence on his work up to this time. His favorite "themes" are "the human face and the passage of time." Herewith: a small sampling from his portfolio.



Chicago Portrait

New York City



the long lens of the law

Edgar H. Needham

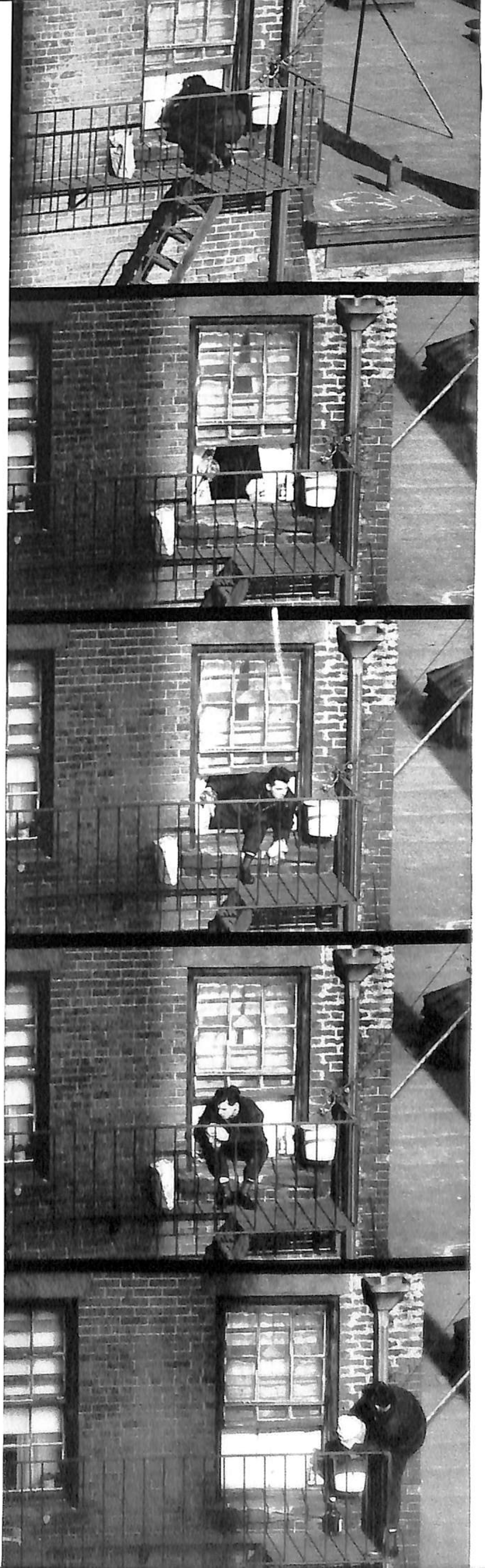
280mm Telyt traps intruder

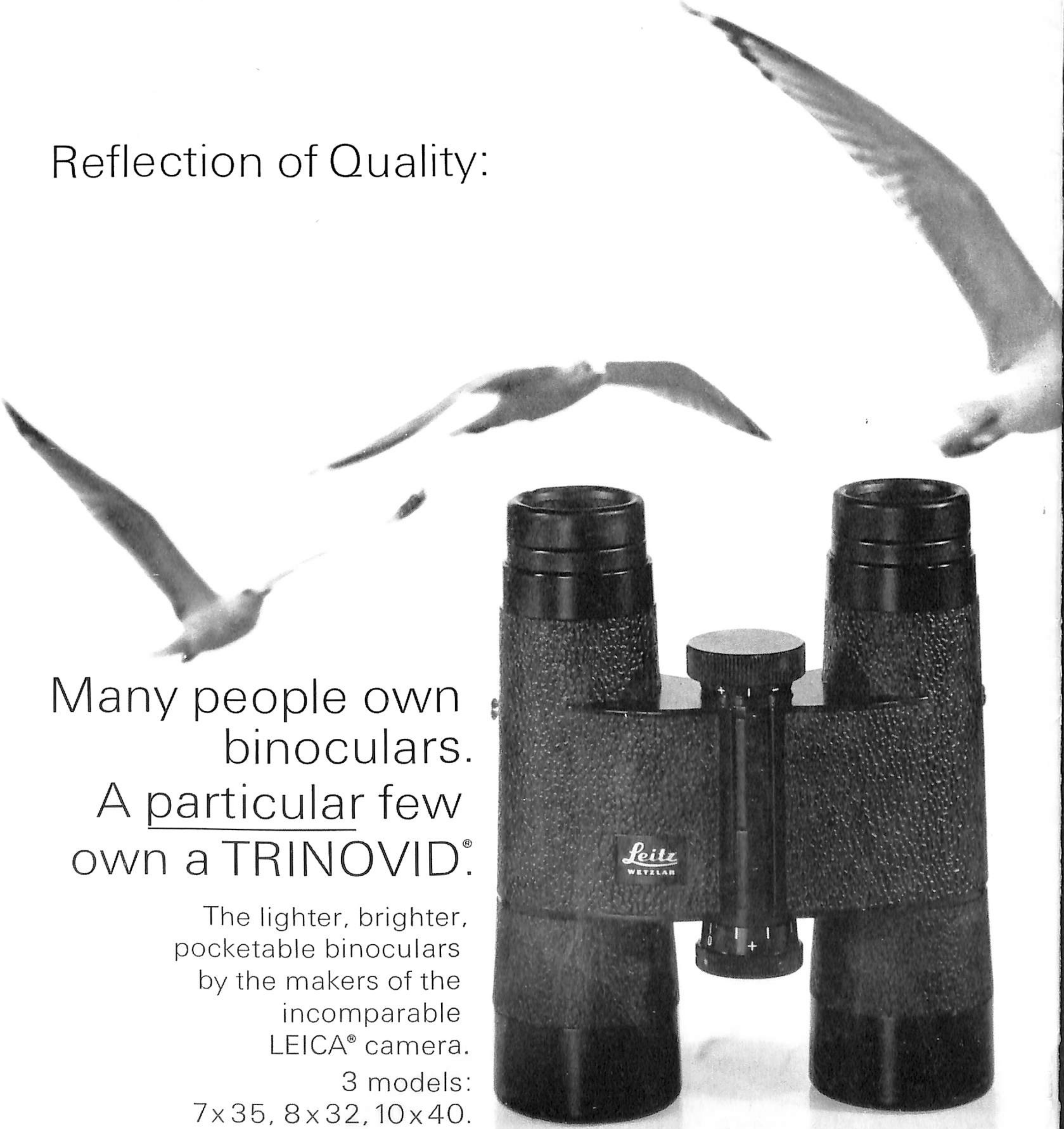
When an early spell of warm weather comes to the sooty valleys and grimy heights of Manhattan most of us who live here scramble to take advantage of it. In January there were two days running when temperatures were in the balmy sixties. About two in the afternoon of the second day I had just awakened (I work late as an assignment editor and producer for ABC News and sleep late) and was stumbling around my apartment searching for a window to take advantage of the weather. I threw open the sash to make closer contact with the air pollution and looked sleepily across the one hundred feet or so which separate my window from the rear of a five-story tenement. From the eighth floor I get a downward view onto the roof opposite.

There I stood in my pajamas, inhaling the overloaded ozone when a man appeared from the trap door on the roof of my neighbor's building. "He's come to fix the roof." I thought wisely, "He's hiding from someone downstairs . . . playing a joke." About that time the quarry moved closer to the edge of the roof and began checking the fire escape. Then it clicked; an open window, a fire escape, the suspicious actions. I raced for the bedroom where I had my 280mm Telyt and Visoflex already mounted on a large tripod. I quickly attached an M-3 body loaded with Tri-X and headed back to the living room window where I set up the equipment. Through the open window I took a meter reading, focused carefully and photographed the entire episode.

When it was over and the burglar was climbing back onto the roof from the fire escape I called the police and mentioned the photographs. They showed up in time to take notes and later that day they took the pictures around the neighborhood, found someone who knew the man and picked him up at midnight.

The prosecution was delighted and used the photos as evidence. The man was indicted by a Grand Jury. Now each day when I get up I hurry over to that same window and gaze hopefully at that trap door. It hasn't opened since.





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